

GEORGE BLACKER



OUR  
CHAMPION-  
man..... Champion 15930  
to 15990 (see page 12)

**DIGGIN' THE  
GROOVES**

BOB DAVENPORT

(see page 24)



THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

ISSUE 175/6

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**record  
research**

FRASE - ABRAMS

CORRECTIONS  
and  
ADDITIONS

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DANCE BAND  
DISCOGRAPHY  
1917-1942

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**Jazz  
Records**

1897-1942

4th Revised and Enlarged Edition

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DATING GUIDE

by

STEVEN C. BARR

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1979, 1980

the H<sup>3</sup>

chrono-matrix

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file!



RAGGING the CLASSICS  
JOHN SAM LEWIS

The BEECHAM CELEBRATION  
PART THREE (see page 11)



# CLYDE BERNHARDT

A NOSTALGIC TRIBUTE TO MUSICAL AMERICANA

Reminiscences of Musical Artist  
CLYDE BERNHARDT

(1905 to 1946) PART TWO

as told to BERTRAND DEMEUSY

In October, 1933, I joined Ira Coffey's band on the Tibetts Walkathon and I remained with him until January 14, 1934. Joe Thomas was playing trumpet (Edgar Battle replaced him), Harry Dial (dr), Norman Mason (as,cl), Ira Coffey (p); Edmund Duff from Chicago (ts). Coffey sent for Joe Thomas to come and join us from Milwaukee, Wis. We were playing at the Air Port in Camden, N.J. Red Skelton was the chief Master of Ceremonies on the Walkathon Show, he was only twenty years old at the time, but already very great, I thought that he would get to the top later. They had four other Master of Ceremonies on the show, but Red Skelton was in a class of his own. Everybody was crazy about him. When the show closed in Camden, they went to Atlanta, Ga. I left the band and came back to NYC where I joined Vernon Andrade at the Renaissance Casino. Joe Thomas went with Fletcher Henderson's band (taking Bobby Stark's place). Harry Dial left for some steady job. Luis Russell wanted me to join his band, he intended to have three trombones, at that time he had James Archey and George Washington playing with him.

I started to play with Vernon Andrade at the Renaissance Casino, located at 138th Street & 7th Avenue. That was the best job in Harlem in those days. Andrade had already tried out four different trombone players before I came into the band. I never thought that he would hire me, but Don Christian, Jimmy Parker the drummer, and Pete Briggs the bass player, talked me into playing an audition at the Renaissance with the Andrade Orchestra. After I had played for about two hours with the band, they took an intermission and Mr. Andrade called me to one side and asked if I would like to play in his band. I told him that I accepted, it was on a Sunday evening, on, I think, January 23rd., 1934. He told me that one of the important reasons why he had hired me was because I was very neatly dressed. Back in those days, a New York City musician had to look sharp and be clean-cut from his head to his feet. Some of the agents wouldn't hire a band to go on their jobs unless all of the musicians were well dressed with clean and pressed tuxedos. King Oliver, Marion Hardy, Vernon Andrade, Luis Russell, Claude Hopkins and Don Redman demanded their members to look neat on and off the band stands. Fletcher Henderson, Jimmy Lunceford, Duke Ellington and all of the bands playing good jobs were paying good money and they wanted their musicians to have class, be able to play good with a good tone and be able to read music almost on sight and to play a good straight solo. It was really rough in those days, many musicians never made the grade and returned home with broken hearts. I thought that some of them were good musicians only they didn't look the part and that was against them. There was much prejudice at the time. (Author's note - A clipping of the Baltimore Afro-American, June 6, 1936 - thanks again to Walter - gives the complete personnel of Vernon Andrade's Orchestra at the Renaissance in NYC: Don Christian, Chico Carrion, Allen Brown (tp), Clyde E. Bernhardt (tb); Claude Greene, Joseph Thomas, Ken Hollon (regularly with Teddy Hill but subbing for Cecil Scott now), Winton Thomas (sax); Egbert Victor (p); Vernon Andrade (g,vln); Peter Briggs (str.b); Jimmy Parker (dr).)

From February 24th 1937 until June, 1942, I played with the Edgar Hayes' Orchestra. We toured Europe in 1938, the band went over real good, we had standing ovations in Sweden, Norway, Denmark, Finland, Holland and Belgium. Some of the fellows in the band, though, wanted more money, I didn't get involved in it, because I was very glad that we were going over so well. We were paid what we were promised to be paid before we left the USA, all I was interested in getting was what I had been promised. There were five trouble-makers in the band, they started complaining when they saw how good the band was going over in Sweden. They started to put pressure on Edgar Hayes to leave the Harold F. Oxley and Jimmy Lunceford Booking Office. That was the biggest mistake that Edgar Hayes made, listening to nobody but those agitators. Oxley had signed our band for a one year contract with Decca Recording Company and he had many more jobs booked for us to play in Europe and America and more record dates. Anyway, Hayes went with another booking office, half of the band left and joined other orchestras. I received offers, but I stayed with Edgar Hayes because I enjoyed playing those hard arrangements. Harold Oxley was the man responsible for getting my song "Without You" on that record session of February 17th 1938. He asked me if I had any other songs of that type, that I wanted to be recorded, at the time I didn't have any. I was really sorry when Hayes left the Oxley office because he would have been a much bigger leader now if he had stayed.

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## BLUES RESEARCH

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. \*THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION. RECORD RESEARCH OR IN OTHER PRESS ORGANS.....

Att: BLUES RESEARCH 17 covering DETROIT labels FORTUNE, SENSATION, J-V-B, HI-Q, STRATE-8 has been published as part of RR Mag 129/130. Price is \$1.00. Record Research has also published installments on KING, FEDERAL and DELUXE. If interested in obtaining these specific RR back issues write us -and we'll let you know which issues and their cost. Re: missing back issues of BLUES RESEARCH! We hope to reprint them!.....

## RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE • BROOKLYN, N. Y. 11205

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FROM

## record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

AN HISTORIC OFFER! ONCE IN A LIFETIME

Attention: If you are interested in a complete run of RR Magazine from issue 71 (Oct. 1965) through issue 174 (Jun '80) 104 issues - you can obtain this run for \$52.00 in USA, \$53.00 Foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues, 71 thru 174 as advertised in RR 175/6. \*\*Thank you, Len Kunstadt for RR.

Black Patti, Signature, Plaza 5000 Series, Edisona, Music-Klee Speaking, Disco-ing In and new arrivals like Tex Ritter in New York, Liberty Music Shop and so many others! will come forth in our next issue(s). Cheers!

What back issues of BLUES RESEARCH are available.. at 50¢ each...  
ISSUE 3 -Aristocrat, Chess, Chief, Rhumboogie, Sultan, Sunbeam, etc  
ISSUE 9 -Nashboro, Excello, Nasco etc and label Index of issue 1 to 8...  
ISSUE 15 -Manor, Arco, Regis and JOB.  
ISSUE 16 -Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc...  
\*\*Just 5 left of original 17\*\*  
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(see below regarding RR 17)

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128 129/30 131 132 133 134 135/3 137/8  
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What is the <sup>H3</sup> Chrono-Matrix files? Is it a classified FBI, CIA or White House file which has not leaked out to columnist, Jack Anderson? Or is it the files that James Bond must find, in order to save the world from extinction? No! It's not any of these! Cheers!! The files or project is the brain child chronological listing with concurring phonograph record matrix (master) numbering by HAROLD H. HARTL who uses the abbreviated H3 signet to authenticate himself. Harold, who's been one of our venerated long term researchers for over three decades, has ingeniously 'revished' the pages of Brian Rust's 4th edition, 2 volume, 1996 page compendium, JAZZ RECORDS 1897-1942. With the perseverance of a dieceptical zealot (where did he get the time and patience?) Harold has systematically selected the earliest JR entries in 1897, and has proceeded to carry the chronology (chrono) up through the years. Even the indefatigable Brian Rust will be struck with awe as we have over Harold's persatency. There is no doubt that Rust's JR has opened many avenues for those who wish to add and innovate. Harold H. Hartel is indeed one of these innovaters.

## 4th Revised and Enlarged Edition

**VOLUME 1**  
Irving Aaronson to Abe Lyman

**VOLUME 2**  
Abe Lyman to Bob Zurke

Index of Song Titles \* Index of Artists

ARLINGTON HOUSE PUBLISHERS  
NEW ROCHELLE, NEW YORK

In order to fully appreciate Harold's Chrono-Matrix file it is imperative to have Rust's 2 volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes - and would like to get them, please write to RR (send return sse or postcard) and we will give you a lead. The price is somewhere between \$35 and \$40 for the two volumes, a real buy for 2000 pages. Harold has also referred to another volume in his files -that being the Godrich-Lixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, -and that much of its material has been incorporated into Rust's 4th edition, the original B&C(3G) pages which Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief explanation of the Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (eg. Nov.24,1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears that means that "during the month, definite date unknown" (eg. see April 1922 CM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher or collector will know most of them.

What are the advantages of the H<sup>3</sup> compilation?

- 1- It's an immediate check list to do further research by examining Rust's JR.
- 2- For those interested in what happened in a specific year in Gospel, Ragtime, Blues, Jazz, Dance Bands, etc. it is an amazing shortcut time saver.
- 3- For tune smiths it creates an opportunity to research further into the origin of compositions which have come up through the years. Old forgotten melodies can appear again.
- 4- For the record collector it can open up a whole new field of collecting enthusiasm. He or she can check a favorite year and collect everything in that annual. Can you imagine someone having a complete collection of all recordings made in 1923?
- 5- It's a great opportunity for a collector to enhance his or her's discographical education by getting into the nitty gritty matrix numerical complexities.
- 5- and on! Readers! you can add your own...

JUST ARRIVED: Speaking about another tangential innovation to Rust's JR - here is another industrious work which has come to hand. It's Steven's C. Barr's, THE (almost) COMPLETE 78 rpm RECORD DATING GUIDE. What a triumvirate we have here in Rust's JR, R<sup>3</sup>, and now Barr's record dating guide. How can you miss not becoming an expert in our discographical science!

THE  
(ALMOST) COMPLETE  
78 RPM RECORD  
DATING GUIDE

by

**STEVEN C. BARR**

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len & the gang at RR...  
I'm enclosing a copy of my (Almost)  
Complete 78rpm Record Dating Guide for  
review in RR and for your reference; I'd  
appreciate any mention in RR, as I know  
from experience how valuable it is to we  
collectors! Hope you can get some use out of  
the guide, too. I might add that it is currently  
available by mail from myself at the  
address (see below) The price is \$5.95, plus  
50¢ to partially cover postage and packing.  
(In U.S. Dollars) For overseas customers,  
postage is \$1 surface and \$3 Air Mail. I  
might also add that dealer inquiries are  
welcome, as are comments (positive and negative)  
additions and corrections. Thanks  
again in advance for any space you can give

STEVEN C. BARR  
211 PAPE AVENUE  
TORONTO ONT. CANADA M4M 2W2

Now! on with the work of H 3... H 3 (the 3 HHH)...  
 HAROLD H. HARTL... Please excuse the small print. We  
 really reduced down many of his manuscript pages... smiles! There  
 are more - more - more installments to go. Such a work is  
 worth searing eyeballs. Just to paste this up I suffer the  
 occupational hazard of getting high on rubber cement. All my  
 windows are open. My airconditioner and fans are going at full  
 blast so the rubber cement fumes will be re-located. Cheers!

-Len Kunstadt...

More!!

Extra note.. before continuing.. Here's a sampling from Rust's JR on Wilbur Sweatman. Turn to R<sup>3</sup> and see what BHH has done,done. Both works really complement each other

1516 WILBUR SWEATMAN (cont.)

WILBER C. SWEATMAN (sic) : Clarinet solos, acc. by the Emerson Symphony Orchestra  
(sic) : t/tb/as/p/bj. New York, c. December, 1916.

1200-1	My Hawaiian Sunshine	En 5165 (6")
2375-1	My Hawaiian Sunshine	Em 7120 (7")

Acc. by M. Franklin's String Trio (or the Emerson String Trio) : Exact instrumentation and personnel unknown.  
New York, c. December, 1916.

NOTE:- Matrix 2376 is a waltz by the so-called Emerson Symphony Orchestra without  
Sweetman.

OK! here we go..... no more commercial interruptions!!

## By HAROLD H. HARTEL

Part One

\*\*\* comments to R3 \*\*\*

55 BANE STREET  
NEWTON FALLS, OHIO

[illegible]

[illegible]



















In the world of jazz violinists there are only three really worthy of mention: Eddie South, Stephane Grappelly and Joe Venuti. Besides his musical talents, Joe had a reputation for being a great kisser; he was also a very funny man. All of this is in evidence on "The Mad Fiddler from Phillie" LP on Shoestring SS-111 released in June of 1980. These are all airchecks from 1952-55 when Joe was featured on the Bing Crosby show, and you not only hear a lot of great fiddlin' by Joe, you also get to hear some of the humor as he and Bing get together for some repartee. (Bing does not sing on this one).

Bobby Hackett & His Jazz Band are heard "Live from the Voyager Room" (of the Henry Hudson Hotel in N.Y.) on Shoestring SS-112, all from late 1957 and 1958. While the crowd in the room must have been small on these dates, everyone in the band blows super great! - Besides Bobby on cornet, you'll hear Bob Wilbur, Dick Hafer, Dick Carey, Johnny Dangler, Buzzy Drooten, Tom Gwaltney, Ernie Caceres, Fina Caceres in different groups at the various sessions. For information on both of these write to Shoestring at P.O. Box 10208, Oakland, Ca 94610. I might add that Rey White has done a fine job sound wise on these.

In May of 1980 RCA has released another Bluebird, this one AXM2-5566, "The Complete Benny Goodman, Vol. VI/1938" which is good news for all BG collectors. As in the past these "Complete" series are featuring items in chronological order, so if you collect the set you'll have a pretty good representation of Benny's output. As I write this I haven't received my copy, but I just know it's going to be worth the spin.

Does that news excite you? Well, don't go 'way . . . there's more! RCA followed the BG May release with two more in June! These are: "The Complete Benny Goodman, Vol. VII/1938-39" on AXM2-5567, and "The Complete Benny Goodman, Vol. VIII, 1936-39" on AXM2-5568. Can't figure why they went out of sync on this latter one, unless my release sheet has a typo. error. I should be getting my copies any day now, but even without hearing them I'm sure I can recommend them.

If you were with me here in my little corner of RR last issue you'll recall I reviewed some new things from Joyce Music (Box 1707, Zephyrhills, Florida 33599) and I mentioned that I'd have some more news for you regarding this fine product, so let's get to that right now:

"One Night Stand With Larry Clinton at the Meadowbrook" is on Joyce LP-1049. This one features broadcasts from Meadowbrook in N.J. in late 1947, and the Avalon in N.Y. in Nov. of 1948. Vocals are handled by Helen Lee, Lloyd Strange, Dick Styles, Patti Dugan, and The Dipsy Doodlers. Larry always had a nice sounding group, and his arrangements were tops.

Joyce LP-1058 is an interesting item because it features a very early Doris Day with Barney Rapp's band in June of 1939 in an aircheck. Along with Doris, Lee Johnson is heard vocally. The latter part of Side II has Les Brown & His Band from the Hotel Edison in N.Y. in Nov. of 1938. There's one vocal, by Miriam Shaw.

"One Night Stand With Sammy Kaye from the Hollywood Palladium" in May, 1946, plus a 15 minute broadcast from "a later date", which must have been quite a bit later since "I Left My Heart in San Francisco" is one of the tunes. Vocals on the Palladium date were nicely done by Betty Barkley, Don Cornell, Billy Williams and the Glee Club, while the later period features the band on the famous "Daddy" and a singer referred to by Sammy as "the great Nicolini" doing "It Isn't Fair", but I don't think he's as "great" as Don Cornell, who did the original version. This is Joyce LP-1061.

Joyce LP-1063 is yet another interesting item called "One Night Stand With Tony Pastor & His Orch." The first part of this one is a broadcast from the Cafe Rouge in the Hotel Statler in N.Y. on 2/7/49 and features the vocalizing of Tony, Buddy James on the ballade, and The Clooney Sisters, Rosemary and Betty. The latter part of this LP was a broadcast of 5/13/47 from the Hollywood Palladium and only Tony and the band are heard at the mike.

Now on Ajax 124 (also from Joyce) is "Jimmy Dorsey In Disco Order Vol. 5" from Jan and March 1938. This is one my favorites! Trombonist Don Matteson does some vocals, as does Bob Eberly, and a gal I've always been very fond of named June Richmond.

And on Ajax 148 another "Jimmy Dorsey In Disco Order", this one Vol. 9 taking us to March and June, 1939. Don Matteson and Ray McKinley take care of a couple of the vocals, with the rest all being done by Bob Eberly and the adorable Helen O'Connell with some of earlier efforts with the JD band.

In future issues we'll be bringing you some more items from Joyce, but in the meantime write them for their large catalog. (see address above). Lots of good stuff from this company.

World Records in England has been quite active in the reissue market and I have 8 new items to bring to your attention. As mentioned in previous columns if you want to buy any English products and don't have a local supplier you can write to a Miss Sutton at Wayfarers at 20-30 Burton Arcade, Lord St., Southport, Lancs, England PR8 1NU. She's been very helpful to many readers anxious to obtain these LP's from across the sea. But let's see what's in this pile here:

SH 333 is called "The Kit Cat Band Play Hot Dance Music 1925-27", led by Al Starita, who's also heard on a few vocals. This is pretty early stuff, but tasty for its era.

Valaida is a gal who played pretty good trumpet and sang in an engaging style and can be heard on SH 354, back by an all star group, including the legendary Freddy Gardner, George Scott-Wood, Jock Fleming, etc.

People who viewed "Pennies from Heaven" on BBC did so with various opinions. But even if they didn't like the story line, they all loved all the old music that was featured throughout the series. SH 226 enables you to sample a lot of the great bands of the 1931-38 era from England, including Jack Payne, Ambrose, Lew Stone, Jack Hylton, Carroll Gibbons, Maurice Winnick, Harry Roy, Jack Jackson, Louis Levy, Henry Hall, Billy Merrin, Orlando, & The Blue Lyres.

"With Vocal Refrains By" on SH 336 is a cross section of some of the British dance band singers. On this one you get samplings of Vera Lynn, Marjorie Stedeford, Bob Mallin, Val Rosing, Dan Donovan, Sam Costa, Gerry Fitzgerald, Dorothy Carless, and Ella Logan! You'll notice that three of England's greatest, Al Bowly, Sam Browne and Denny Dennis are missing. Wonder how come?

George Scott-Wood was an important figure in British pop music for years, and one of the groups he led was called the London Piano Accordion Band, but don't let that scare you off because it was all pretty good stuff. The period covered here is from 1934 to 1940, and most of the vocals are done by Sam Costa, with a couple by Sam Browne, and George joins both in a couple of duets. You'll find this one on SH 359.

Another in the series "The Great British Dance Bands Play the Music of" is on SH 340, and this time composers Jimmy Kennedy & Michael Carr's music is saluted. In case you've never heard of 'em, let me remind you that they wrote such hits as "Cinderella Stay In My Arms", "South of the Border" and "Rosita" among others. Once again we find a representative list of bands featured including: Joe Loss, Roy Fox, Billy Cotton, Henry Hall, Debroy Somers, Geraldo, The Six Swingers (another George Scott-Wood led group), Jack Hylton, Jack Carris, Nat Gonella and The Moonlight Revelers.

Percival Mackey is not as well known as some of the bands we've been talking about, and in later years led concert orchestras. But on SH 356 we find his early 1925-31 dance band with some pretty dated stuff. Vocals are handled by Fred Douglas and Maurice Elwin.

Finally, on SH 360 we find Carroll Gibbons & The Boyfriends, with Ann Lenner featured vocally. Carroll, like Roy Fox, achieved his biggest fame when he left the States and went to England. A lot of nice tunes are on this one, like "Who?" "Tea for Two", "The Continental", "Lost In a Fog" among others. I think you'll like it.

I can just see Len and Bob cringe as they try and cram all of this in the space available this issue! So, I guess I'd better bring my news for you to a close. As always, if you have any questions you can write me at 221 Prune Tree Dr., Haldsburg, Ca 95444. And, please, if you write any of the companies mentioned here in "D.T.G.'s" tell 'em old Bob Davenport of Record Research put you wise to their product. They do deserve your support for all the fine work they do to bring you these super releases. - - - By the way, I understand they should be a rather large Hindsight release in the Fall. I'll keep you posted, but for now, . . . happy listening!!

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\*\*\*\*\*

Steven Pecker  
1704 Chertwell Place  
Modesto Calif 95355

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